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THE BELL



RINGER

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MONTGOMERY BELL ACADEMY, NASHVILLE, TENNESSEE

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View From The Top

Excerpted from a 45 minute interview with Mr. Carter which was conducted for the annual, the following questions and answers should provide students with a greater understanding of the reasoning behind Mr. Carter's actions. The remaining part of the interview will be contained in **The 1972 Bell**. About a week after the interview, Mr. Carter received one of the highest honors that can be bestowed on a headmaster when he was elected to the Headmaster's Association.

The Bell Ringer: What kind of image of yourself would you like for the students to have?

Mr. Carter: I would hope that the student body would have respect for their headmaster. I don't worry about whether I'm popular or unpopular because one has a job to do, and he has to do it.

The Bell Ringer: Do you think that popularity has anything to do with gaining the respect of the students?

Mr. Carter: No, I'm rather afraid of the popular teacher. I think if a teacher worries about being popular, I'm probably not going to get a really good job from him. I've never known a headmaster who was popular. I don't know of that human being, do you? I had great respect for my headmaster at Episcopal High School, at least at the time I was there. Of course, now I have respect for him and love for him as well, but at the time I didn't realize it.

The Bell Ringer: I remember yesterday you were talking about the time you saw your headmaster one morning in the hall; you said you were carrying a coffee tray, and he asked you if you couldn't find your razor that morning; you said you shook all over, and almost dropped the coffee tray. That incident seems to me to show that you were afraid of him. Since you've already said that you respected him, does that

mean that you believe fear to be an important part of respect?

Mr. Carter: Well, I think there's a difference between respect and fear. When my boss at St. Paul's died, *Time Magazine* had his picture on the front, and above the picture was printed "loved, hated, feared." In other words, these were the different ways people looked at him. To give you an example concerning this idea of respect, Mrs. Carter went to the football banquet while I was away. A parent came up to her and said "Where's Mr. Carter?" She said, "You mean 'Where's Nick?'" And this guy said "Good gracious, no. I didn't call him Nick. I've got too much respect for him to call him Nick." And here's a fellow who's as old as I am. And yet he feels ill at ease calling me Nick. So I think if you try to run a popularity contest you're going to be in trouble, because you have too many decisions to make that obviously can

(Continued on Page 2)



FEATURE CREATURE

Nestled deep within dank subterranean caverns beneath the WSM studio dwells MBA's most notorious alumnus, Sir Cecil Creape. Wary of publicity, the star of "Creature Feature" rarely appears in daylight, preferring the secrecy of his cavernous abode. But being a loyal alumnus, Mr. Creape consented to a brief rendezvous with **Bell Ringer** reporter Bill Freeman.

As Sir Cecil shuffled down the winding stairway into the abyss, the hapless reporter felt a chill of terror creep up his spine. Hoping to keep his nefarious back-

ground in the dark, the enigmatic host would answer only a few questions. He would confess that the Hunchback of Notre Dame is his idol. When asked what the dripping in the background is, Mr. Creape chuckled ominously and replied "it may be too horrible to reveal." Always a demonic lad around school, Mr. Creape is best remembered for his causing study hall to be evacuated with certain odiferous potions, concocted in the laboratory below. Upon hearing a blood curdling shriek echoing from a boiling cauldron, our reporter cut out.



The **Bell Ringer** wishes to express the school's profound sense of loss at the death of former MBA student Hank Brooks. Hank was killed in a car accident on the evening of January 21.

After attending MBA since eighth grade, Hank was allowed to attend Vanderbilt University this year without a senior year in high school. Besides being an outstanding and creative student, Hank excelled in dramatics, especially in *The Devil and Daniel Webster*. Both the senior class gift and the dramatics medal will be given in his memory this year.

Remembered fondly for his wit and imagination, he

was a high caliber semi-professional magician. Hank was an active participant in many Jewish organizations such as AZA, the Soviet Jewry Subcommittee of the Jewish Community Center, the J.C.C. Players, and the Israeli Dance Performing Troupe.

Acting on the advice of his rabbi, Hank went to Vanderbilt after his Junior year in order to shorten the time before he could become a rabbi. A young man with a purpose in life, he had already shown his intense desire to serve his fellow man. His potential for service was great, and his death is a tragedy we all must bear.

THE NASHVILLE MUSIC SCENE

"Early Friday night in Nashville. The cold fog rising off the Cumberland River bottoms at the low end of Broadway, stalking up the broad neon avenue like a swirling gray shark, frosting the windows of Linebaugh's Restaurant and Ernest Tubbs's Record shop and Roy Acuff's Exhibits and Sho-Bud Guitars, snapping at the people. Truck drivers from Wheeling and lathe operators from Gary and their plain women in thin cotton Sears dresses, picking over the latest Kitty Wells albums at Buckley's Record Shop No. 2, then moving like sheep down to the novelty shops on Opry Place to goggle over the cheap glass souvenirs and kitchen plaques ("Kissin' Don't Last, But Cookin' Do"), finally shuffling up to the front steps of the Grand Ole Opry House and getting in line for the Friday night opry" . . . Paul Hemphill, *The Nashville Sound*.

Hopefully, these articles will afford you with a greater appreciation of the Country Music Industry.

BUBBLEGUM TO CORN MASH GEORGE HAMILTON

Through the glass, the recording studio looked smoky and cluttered. It seemed as though the dozens of microphones were singing to the twelve musicians. But there was a definite impression that all eyes concentrated on a patient, youthful figure amid the maze of wires, drums, and guitar strings. As he approached, I was somewhat intimidated by his fame, but after a warm handshake and a friendly, "Howdy, I'm George Hamilton," I knew this was going to be a most enjoyable experience.

Mr. Hamilton's first "hit" record was the teen-oriented "A Rose and a Baby Ruth" that sold one million copies in 1956, when he was a freshman at the University of North Carolina. After "Rose," he transferred to the American University to be closer to New York City and to appear on the James Dean Show. He realized that he did not fit into

the rock-n-roll teenage image. In 1959, he moved to Nashville and by 1962 was appearing regularly at the Grand Ole Opry.

As he admits, "I'm a radical in country music, but I'm committed to certain traditions." His radicalism is realized in his recording of such tunes as "Susanne," by Leonard Cohen, and "Carolina in My Mind" by James Taylor. His appeal is decidedly youthful; yet he is committed to traditions. One such tradition is the Grand Ole Opry. Mr. Hamilton feels the Grand Ole Opry building is the Mecca of country music, and it is an identifying factor that must be retained. The destruction of the landmark he believes, might cause many of the stars involved to leave the Opry, including himself.

It is perplexing to be branded as an "Okie from Muskogee." Mr. Hamilton blasted this generalization when he performed before the Robert Kennedy rally at Vanderbilt. "I was impressed with the sense of realism that he had, his true sincerity, his frankness." (Continued on Page 3)

SHOWPLACE FOR NEW TALENT: EXIT-IN

Mr. Brugh Reynolds, a member of the M.B.A. faculty, has recently co-launched the Exit-In, a musical establishment in the Greenwich Village tradition. Alcoholic beverages are served at the Exit-In, but silence is maintained during performances and the emphasis is placed on the music, not the drinking.

In Mr. Reynolds's mind, the purpose of the club is two-fold: to provide a lacking medium of entertainment, and to provide a lacking medium of expression. Mr. Reynolds, along with former M.B.A. student Owsley Manier, founded the Exit-In to give better opportunities to new songwriters.

Every Tuesday night is writer's night. The public may gain admission with a \$1.50 cover charge. On Wednesday through Sundays, the club is open from 3 p.m. until people leave or 2 p.m., whichever comes first. The first set of music begins at 9:30 nightly.

Starting in March the club will feature a film series of Wednesday night, and proposed is a Jazz Night on Sundays.

The Exit-In has been frequented by many famous local entertainers including Kris Kristofferson, Greg Allman, Rita Coolidge, Mac Gayden, and Diane Davidson. Among the acts that have gained special recognition from performances at the club, Mr. Reynolds mentions Natchez Trace, a group currently working on an album at Quadrophonic Studios as a result of being heard at the Exit-In.

For the benefit of M.B.A. students, it should be noted that members of the club under 18 years old may gain admittance, however they may not sit at a table where beer is being served. This policy is strictly in line with the Exit-In's direction of emphasis, namely, creativity and appreciation of good music.

Pickin' and Grinnin'

The crowd sits anxiously, watching, waiting, then clapping for some action . . . as the clock dials reach 7:30, the music begins to flow from behind the curtain . . . and . . . SUDDENLY . . . the curtains part and you're swept into the backroom of a little country store, listening to grizzled old farmers merrily pick their instruments . . . playing with unison . . . and care . . . and happiness . . . it is acoustic beauty blended with electric liquidity, as the songs flow forth from masters of music engrained in the roots of rural America . . . good old-time country folk . . . pickin' and grinnin' . . . and the silent crowd watches, mesmerized by visions of grits and squash and the folks back home, visions embodied right there on the stage of the Grand Ole Opry . . . on that stage are their gods, the heroes of the hominy grit set . . . Jim Edd Brown and George Morgan and Lester Flatt and Roy Acuff . . . Acuff balances his fiddle on his nose and plays with his yoyo . . . and the singers rasp out their tunes with voices of the true Southern dialect . . . tunes of happiness and sorrow, of love and infidelity . . . and these tales clutch the hearts of the audience . . . and the performers are unique . . . Stringbean comes out and proves that the hand is quicker than the eye with his lightning-quick banjo picking . . . and later the crowd roars as Grandpa Jones pulls the same trick, captivating them with good-time banjo music straight from their own souls . . . and then a short-haired, countrified Neil Young named Ernie Ashford sings "O Lonesome Me" . . . and the whole night is one foot-stomping masterpiece of old Southern music . . . and you walk out the door with a new sense of country music, loving the relaxed luxury of a pleasant night at the Grand Ole Opry.

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THE MUSIC CITY MOVER

Bill Williams is a well-known name in country music. Southern editor of *Billboard* magazine and amateur song writer, he has served with WSM radio for twenty years in direct association with the country music field; for seven years he was promotions manager for both the station and the Grand Ole Opry. The Bell Ringer interviewed Mr. Williams in regard to his knowledge of country music; the following excerpt from the interview chronicles several of the more important aspects of the country music scene in Nashville.

Bell Ringer: What factors contribute to the desirability of Nashville as the center of recording operations?

Williams: The development of country music in Nashville is the Grand Ole Opry. It started in 1925, the same year that Jimmy Rogers and the Carter Family were recording in Bristol, Tennessee. Then in 1940, three men, Aaron Shelton, George Reynolds, and Carl Jenkins were engineers at WSM and started a recording studio called Castle Recording Studio in the old Tulane Hotel. Some of the great pop recordings of the time were done here.

Bell Ringer: What effect will Opryland have on our economy?

Williams: Opryland will have a tremendous effect as does the Opry itself. With summer crowds in particular, there's every likelihood that country-type shows such as the Opry will be extended even back beyond Friday. It's anticipated that upward of a million people a year will be coming in for Opryland and perhaps even more than that as it continues to grow. Opryland can do nothing but spread the economy far beyond what it is today.

Nashville can't go anywhere but up. Not only Nashville, but Memphis, Muscle Shoals, and Atlanta have become the great recording centers of the world. This is appropriate because the modern forms of country music, jazz, rock, and rhythm and blues started in the South. Now it's all come back home. The central South is where music is happening, and Nashville has the leadership. It has atmosphere of casualness, of informality, of cooperation unlike anywhere else in the world. The incredible thing is that people, once they come in here to record, are not happy with anywhere else be-

cause Nashville has all these things going for it; and, as long as the spirit remains, the growth will continue to happen. And now it is a two hundred million dollar industry in this city. So what this has meant to Nashville is an economy itself; there is nothing quite like it.

Bell Ringer: Do you feel that country music is becoming too urbanized?

Williams: With the industrial revolution and the move the rural population to the factories of the city, the tastes which they had accrued in the rural areas naturally crossed over into the metropolitan areas. Now once we got past that first industrial revolution move of the rural people into the urbanized area, there grew a need for satisfying the tastes of the non-rural people, those who had grown up in the cities.



About this time, there came a demise in other forms of music, such as the big band sound of the 1930's and '40's. Then there was a period of twist music, then soft rock, until now hard rock. There was a great void in the music industry generally in regard to needs for the tastes to satisfy everybody and country, instead of changing its direction, broadened its base. It became everything; everything else wasn't.

The rural tastes changed as well. Now the people from the rural areas are very sophisticated, not only in their actions, but in their tastes as well. Consequently, even the music geared at rural areas was upgraded.

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Bell Ringer: What process must an aspiring young musician follow to join the country music industry?

Williams: The answer is simple and clear cut. It's as songwriters. There's a crying need in the industry today. I talk to artists everyday; I talk to publishers everyday. They say we simply can't record because we don't have the material. The need for good lyrics and songs is so pressing with thousands of artists recording all of the time.

Songwriting is a profession, it's not something any amateur can do. Anybody can sit down and write poetry; this is the easiest thing in the world. Songs are not poetry, with some rare exceptions. Songs are inner expressions of people's feelings told as closely in meter as possible, and then a melody line added to it. This is what the industry is searching for today and what I would suggest to any person who is interested in this field at all is that they study lyrics.

I mentioned Kristopheron. A few years ago, brilliant man, a Rhodes scholar, who came to Nashville and took a job as a janitor at Columbia and then Mercury while he studied lyrics and production trends. And this is what any successful songwriter must do.

George Hamilton

(Continued from Page 1)

His philosophy of the growth of country music is as direct as his political feelings. Starting decades ago, there was a style of music coming out of the hills of Virginia labeled, rightfully, "hillbilly music." This music matured greatly with stars like Hank Williams, but it took Elvis Presley to completely turn the music industry upside down. Elvis combined country with gospel and the rhythm-and-blues of the Buddy Holly era. Hamilton believes it was Elvis that made it easy for himself to get a start in music, as well as the English bands, including the Beatles and the Rolling Stones.

Country music began to mellow and age, but the "top 40" music became more and more scientific with the Beatles' "Sgt. Pepper's Lonely Hearts Club Band." Several months after this record, the Beatles came out with a song entitled "Get Back" which George Hamilton believes symbolizes a desire to get away from electric and computerized music.

As the Beatles lead the crowd back towards a less computerized style, country music maintained its ascent to maturity. Mr. Hamilton calls this movement a trend towards an "elegant simplicity," an earthiness in arrangement as well as recording techniques. This reversion of popular music is best seen in Bob Dylan's stamp of approval, "Nashville Skyline," along with the appearance of Joan Baez, the Nitty Gritty Dirt Band, and Richard Starkey in Nashville recording studios.

If being busy is a mark of success, George Hamilton is a very successful man. He plays college

campuses, supper clubs, country package shows, and fairs between commitments at the Grand Ole Opry. He even has the distinction of playing Carnegie Hall. After a tour in Great Britain, he was named that nation's country music singer of the year. The calling card of any musician," remarked Mr. Hamilton, "is his records." That is why he toiled practically every hour of one week to produce three new albums. He works a lot; he works hard; but most of all, he enjoys what he is doing.



Back at the recording studio, George Hamilton wears the intent expression of patience and desire to be the best. His music seems to be searching for that balance he called elegant simplicity. After more than ten years of fame, George Hamilton still works harder, and he invites me into his studio smiling, "Howdy, I'm George Hamilton."

Pawnmen Unite, Cop Midstate

The MBA Chess team won the Midstate High School Championship held at MBA on December 8.

The participants from MBA were Miller Batson, John Bow, Sam Fentress, Johnny Moore, Edwards Park, Bruce Stearns, and John Wampler.

Johnny Moore and Bruce Stearns tied for second in the individuals, and the chess team received \$150 to finance the team's trip to Atlanta February 26 and 27 to compete in the Southern High School Chess Tournament.

Sam Fentress is president of the chess club. Other officers are John Wampler, vice president; Webb Earthman, secretary-treasurer; Bruce Stearns reporter; and Johnny Moore, statistician. Mr. Donald Fairbairn is the sponsor of the club.

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WHIT'S PICS

Guess Who's Coming to Lunch

It was the tension packed week of the Ryan-MBA football game. On Tuesday Tate Rich, scholar-athlete, and all-state fullback, was lounging at home, preparing himself mentally for the contest ahead, when the phone rang.

The speaker identified himself as Coach Bill Pace of Vanderbilt University and asked Tate to join him for lunch on Wednesday. After some initial surprise, Tate—an inveterate skeptic suspecting the whole thing to be a hoax—hung up indignantly.

The following day during lunch, Coach Ridgway hurried over to Tate's table.

"Why in the (bleep) did you hang up on Coach Pace last night?" asked the personable Big Red mentor. "He called me all upset. He wondered if you had crossed Vandy off your list."

Rich's bewilderment grew as Coach Ridgway continued. "He went ahead and took Fisher and Latimer to the Tale o' the Fox—in fact they're down here right now."

"Oh no! I thought it was some kind of joke!" Tate exclaimed, finally grasping the realities of the situation. He immediately decided to call Coach Pace and apologize.

Things only got worse after lunch. In history class sixth period, Fisher and Latimer raved about their meal and asked Tate why he had been so rude to Coach Pace. By this time Tate had lapsed into a state of shock. He decided to call Coach Pace that night to see if he could possibly patch things up.

Still with a worried look on his face, Tate trudged out to the practice field that afternoon, only to be met by the uproarious laughter of Messrs. Fisher, Latimer, Ridgway, et al. As it turned out, Steve Armistead, the senior class initiator and mimic *par excellence*, had made the initial call and had asked the others for support of the story.

The whole affair served to relax the tension of the week, and the Big Red went on to thump Ryan 24-3.

"Regan, Coach Skinner wants to speak to you . . ."

Looking Ahead to Next Year

As many as three members of this year's Junior Varsity Basketball team could be starters next year for the varsity. Coach Bennett loses eight players off this year's squad.

Good-looking prospects for the varsity are: Hill Granberry, who is suiting up for varsity games; Steve Holt; Jeff Gwaltney; and Shannon LeRoy.

Juniors on the varsity this year are Frank Garrison, Dick Jones, and Greg McNair. These three have gained valuable experience and should combine well with players from the J.V.

Pep Rallies

Pep rallies this year have been average for MBA pep rallies. Some students try to mimic the cheerleaders and some try to make miscellaneous comments during the rallies. At MBA, however, one comes to expect this type of behavior.

One of finest pep rallies in the last six years occurred on the morning of the Ryan-MBA football game. Throughout the student body, tension was high; and everyone seemed to come through with some loud cheering. What made this one of the best pep rallies in the past six years was the return of several alumni.

Former players such as Barry Banker, Barrett Sutton, George McGugin, and, yes, Grover Regan, returned to aid the Big Red in their confrontation that night. It is the devotion of alumni such as these which makes one glad he is at MBA. Buckwheat Banker said it best; for when asked why he wore his letter jacket, Barry replied that MBA gave him "a sense of pride."

Many thanks to all the alumni who have followed MBA since their departure.

Jump Shots:

—MBA's win over Bellvue, Friday, January 14th gave Coach John his 100th coaching victory. He received victory number 101 against Ryan the following night. Congratulations for a fine coaching job.

—The MBA-Ryan game at Dudley Field was one of the cleanest hard-hitting conflicts in the long rivalry between the two schools.

—Bill Knox deserves credit and recognition for his determination as a wrestler. Feared lost for the season after a pre-season eye injury, Knox came back and won his weight-class in the Regional Tournament at McGavock.

—Safetyman Al Whitson was named Class AAA Western Division Sportsman of the Year.

Which was Better: '26 or '71

SOUTHERN CHAMPIONS 1926

MBA has scored during the past season in seven games 344 points in 328 minutes of actual play. At the same time our defense was so solid and substantial that no opponent has been able to penetrate our twenty-yard line. In 1925 we scored in nine games a total of 366 points to our opponents' nothing, making a grand total for the two years 910 points.

The team of this year has been declared by coaches, sport writers and football critics over the entire South the most powerful "prep"

school team they had ever seen in action.

Bulletin-Dec. 1926 Montgomery Bell Academy is the only school that has ever been fortunate enough to produce, two years in succession, a football team that has scored over a point a minute each year, and at the same time have not a single point registered against them.

Basketball—1926

May, 1926

Coach Emerson, after untiring effort, put out a team that has brought home the bacon. This is the second state championship team in three years that Mr. Emerson has turned out, the first being in 1923-1924.



Wrestlers Accept Second Place Trophy in District at Hillwood

GRAPPLERS CAP FINE SEASON

Led by seniors Bill Knox and Tom Curtis, the M.B.A. wrestling team compiled a fine 7-3 record in dual matches. The season was extremely encouraging, not only because of Mr. Jim Jefferson's success in his first year as coach, but also because of the fine progress shown by many of M.B.A.'s younger wrestlers.

The squad was composed of four sophomores, Mark Stengel, Bill Branch, Mark Brown, and Walker Mathews. Juniors on the team were: Michael Cohen, Rob Ramsey, Howard Frost, Brock Baker, Thanny Mann, and Chris McClure. Credit also must be given to those boys who did not participate in the matches, but who helped tremendously getting the regulars ready for the matches.

The season began with three victories over Columbia Military Academy, Franklin, and Glencliff. These matches gave many of the younger matmen valuable experience needed for the important match with Overton. The Big Red came up with one of its finest performances of the season against the Bobcats, winning

easily 38-10. Pins were recorded by Mark Stengel, Brock Baker, and heavyweight Chris McClure.

The first event after the Christmas holidays found M.B.A. defeating Maplewood easily. The team then travelled to McGavock and were defeated by a strong McGavock team 28-19. In the next match, however, the wrestlers were able to bounce back and upset strong Hillwood 31-20. Fine performance were given by Mark Stengel, Bill Knox, Rob Ramsey, and Chris McClure.

The next match was against the perennially strong Father Ryan Irish, who featured some of the finest individuals in the state. Excellent performances were turned in by captain Bill Knox (132 pounds), Howard Frost (145 pounds), and Tom Curtis (155 pounds), but the Irish prevailed 28-12.

In the final dual match of the year, the Big Red defeated B.G.A. 52-15, as seven grapplers recorded pins. The victory upped M.B.A.'s final record in dual matches to 7-3.

The Big Red also participated in two tournament, the Ryan Invi-

tational and the Hillwood Invitational. Several individuals fared quite well in these tournaments. At Ryan on January 7 and 8, Baker and Curtis each placed second, and Cohen earned third-place honors. In the Hillwood meet on January 15, Knox finished a close second to George King of Hillwood. Curtis, Baker, and Mann all won in the consolation finals.

The climax of the wrestling season came in the regional and state tournaments. M.B.A. qualified ten grapplers for the regional meet held at McGavock. In the regional, Bill Knox avenged an earlier defeat by George King by winning 8-0 to win the 135 pound class. Racking up 41½ points, the team finished fifth out of thirty-five squads. Besides Knox, others who qualified for the state tournament at Hillwood were Cohen, Curtis, Baker, and McClure.

Next year should bring more success for Mr. Jefferson's wrestlers. In a sport where strength, endurance, and quickness are the prime requisites, the M.B.A. wrestling teams traditionally are well-conditioned.

SOCCER GOES BIG TIME

On a sunny January 4th at 3:30 P.M., a group of smug self-satisfied students were on the soccer field complimenting themselves on choosing such an easy sport. On a dreary afternoon of January 4th at 5:00 p.m. a group of straggling zombies struggled in to the locker room, unable to believe what they had been through. The source of their agony was a bearded law student from Vanderbilt, Coach Whitney Kemper, who was determined to make MBA a figure in the state soccer competition.

Having forgone the chance to play intramurals under the direction of Mr. Turner, about twenty players braved two weeks of practice under Coach Kemper, who also coaches the Vandy soccer team. With this little preparation and under the leadership of captains, Phil Lee and Carter



Coach Kemper Discusses Strategy Andrews, the team posted its first victory against a vastly more experienced Father Ryan "B" team, with the majority of the MBA team playing in the first match that they had ever seen.

Hunger for a victory increased with losses to TMI, MUS, and CMA, until Tom Gildemeister and Clay Jackson led the team to a 3-2 victory at Castle Heights. In the last game for the seniors on home turf, MBA once again met Castle Heights. After regulation play and two overtimes, the score remained 0-0.

The seasonal climax came in an emotional rematch with Father Ryan. In this game, MBA tenaciously held to its ground, grudgingly, by giving up two close goals. The offense, although playing its best game of the year, failed to score against the powerful Ryan defense.

Valuable experience looms in the experience with competition in the tough Dixie Amateur League; with the team composed League.

FIVE SIGN GRANT-IN-AIDS

Five players off MBA's state play-off team will receive football scholarships to Vanderbilt University. Fullback Tate Rich, quarterback Fred Fisher, halfback Bob Latimer, and kicker Ernie Leonard signed before the New Year. Linebacker Damon Regan, coming off successful knee surgery, is the latest player from MBA talent-laden squad to choose Vanderbilt.

It was reported that Fisher and Rich had narrowed their choice to Vandy and Bama. Fisher signed on December 21 while Rich chose to wait until Dec. 23. Latimer and Leonard signed grant-in-aids on the first signing date, Dec. 11.

Statistically, Fisher completed 71 of 135 passes this past fall, while running for a 6.2 average. He also scored 87 points.

Rich was instrumental in leading the Big Red ground attack with 118 rushers for 808 yards and was selected All-State defensive end. Bob Latimer was as fine a broken field runner as MBA has had in the last decade, rushing for 7.8 yard average.

Leonard, a highly-touted prospect, should make a fine punter and place kicker for the Commodores. He averaged 38.6 yards a boot for the Big Red.

Damon Regan led the MBA tacklers in 1971. He also doubled as fullback and halfback on several occasions. A versatile performer, he should be able to play either way for Vandy.

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